

FAVORITE COMPOSITIONS.



SOLOS.

CALL ME THINE OWN (Transcription).....	75	MORNING IN THE HIGHLANDS (Tone Poem).....	75
CHIMES OF SILVER AND GOLD.....	75	MORNING CHIMES.....	60
CONTENT (Zufriedenheit).....	45	PAGANINI'S WITCHES' DANCE (Variations), 1.....	00
DAISIES ON THE MEADOW (Valse Brillante).....	75	POLACCA (Moreau Brilliant).....	75
DAISIES ON THE MEADOW (Masurka).....	50	SALTARELLA (Moreau Brilliant).....	75
ECHOES OF THE WOODS.....	50	SHEPHERD'S RETURN MARCH.....	60
EVENING CHIMES.....	60	SHEPHERD'S BELLS (Idyl).....	60
FIRST SMILE (Valse Brillante).....	75	SHEPHERD'S MORNING SONG (Tone Poem).....	60
FLIRT (Polka Brillante).....	50	SHEPHERD'S PRAYER (Tone Poem).....	60
HARPS IN THE FAIRY LAND (Tone Poem).....	50	SHOOTING METEOR (Grand Galop Brilliant).....	75
HER EYES (Masurka Elegante).....	75	SILENT LOVE (Reverie).....	60
HOME, SWEET HOME (Concert Paraphrase).....	75	SONG OF THE BROOK (Tone Poem).....	1 00
LAST ROSE OF SUMMER (Concert Paraphrase).....	1 00	SPRITE OF THE WIND (Caprice Descriptif).....	1 25
LA COQUETTE (Valse Brillante).....	75	THE JOLLY BLACKSMITHS (Caprice).....	75
LES TAMBOURS DE LA GARDE (Marche).....	75	THE DOVE (Polka Caprice).....	50
LOVE IN SPRING, No. I. (Morning Song).....	50	THE YOUTH BY THE BROOK (Tone Poem).....	75
LOVE IN SPRING, No. II. (Evening Song).....	50	THOU, MY OWN (Tone Poem).....	60
MAIDEN'S PRAYER (Concert Variations).....	75	URSULINE CONVENT BELLS (Tone Poem).....	60
MARCH FROM TANNHAUSER (Wagner).....	50	VALSE DE CONCERT.....	75
MARCHE RUSTIQUE.....	75	WEDDING MARCH.....	60

SOLOS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Dolfe, 60	LUCREZIA BORGIA.....	Donizetti, 60
CARMEN.....	Bisot, 60	MARTHA.....	Flores, 60
FATINITZA.....	Suppe, 60	NORMA.....	Bellini, 60
FAUST.....	Gosmod, 60	PINAFORE.....	Sullivan, 60
HUGENOTS, LES.....	Meyerbeer, 60	RIGOLETTO.....	Verdi, 60
IL TROVATORE.....	Verdi, 60	TANNHAUSER.....	Wagner, 1 00
LA SONNAMBULA.....	Bellini, 60	TRAVIATA, LA.....	Verdi, 60
LUCIA DI LAMMERMOOR.....	Donizetti, 60	WILLIAM TELL.....	Rossini, 60

DUETS.

DAISIES ON THE MEADOW (Valse Brillante).....	1 00	FLIRT (Polka Brillante).....	1 00
EVENING CHIMES.....	1 00	MAIDEN'S PRAYER (Concert Variations).....	1 00
FIRST SMILE (Valse Brillante).....	1 00	SHOOTING METEOR (Grand Galop Brilliant).....	1 00
THE JOLLY BLACKSMITHS (Caprice).....	1 00		

DUETS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Dolfe, 1 00	LA SONNAMBULA.....	Bellini, 1 00
FATINITZA.....	Suppe, 1 00	NORMA.....	Bellini, 1 00
IL TROVATORE.....	Verdi, 1 00	PINAFORE.....	Sullivan, 1 00

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SHEPHERD'S RETURN MARCH.

JEAN PAUL.

Vivo. (With vivacity.) ♩ - 104.

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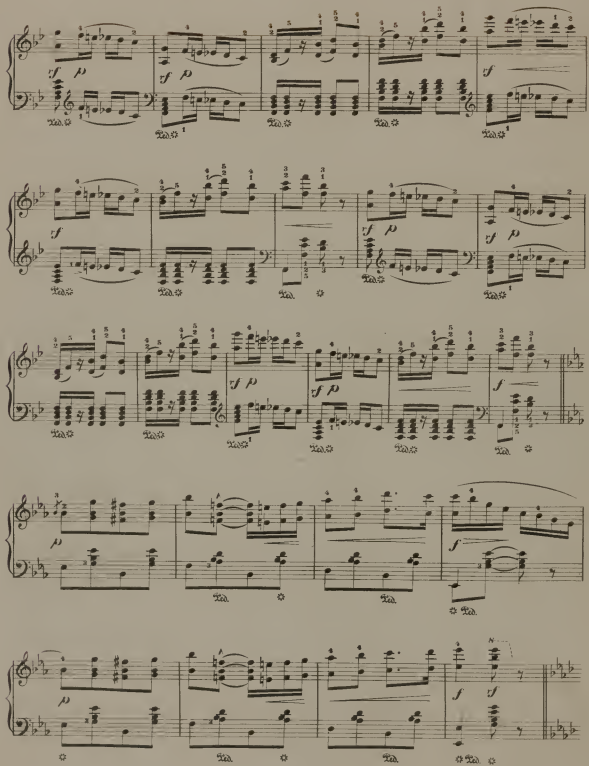
Giacoso. (Playful.)



1827 - 5

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Scherzando.



Pomposo.



Musical notation for a piano piece, featuring six systems of staves. The notation includes complex chords, arpeggios, and fingerings. The key signature is B-flat major (two flats). The first four systems have a forte (*f*) dynamic marking. The fifth system is marked *cresc.* (crescendo). The sixth system continues the musical development. The page is numbered 6 in the top left and 127-5 in the bottom center.



This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

Kunkel's Piano Pedal Method

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A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

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Most Honored Sir—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method, I have perused and studied the same with great interest, and wish the same universal recognition and success. With the highest esteem,
XAVIER SCHARWENKA.

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Dear Sir—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—none, whose pedaling needs revision. That you all a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers. Wishing you all success, I am, very truly yours,
CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

Mr. Charles Kunkel,

My Dear Mr. Kunkel—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempt heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to have and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, and easily everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

My Dear Mr. Kunkel—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote, "Every man is a debtor to his own profession." By the publication of your Pedal Method, you have not only absolved your debt to your profession, but you have placed it under great and lasting obligation to persons who had used your Pedal School for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not hereafter be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musical, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a necessary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur. With best wishes, I am, cordially yours,
J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely were to follow the majority of pedal indications in standard editions, as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes the situation. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "ring" upon the pianoforte in a manner only heard, usually in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,
Yours very truly,
ERNEST R. KROEGER.

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